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Translated for this Journal.

The Violin Quartet.

BY A. OULIBICHEFF.

(Continued from last week.)

III. MOZART COMPARED WITH HAYDN.

If there is any justice in our brief survey of the theory of the Quartet, it will be an easy matter for us to prove the superiority of MOZART'S Quartets over all others; not by a comparison of their beauties with perhaps equal beauties which distinguish the works of other masters,—a comparison that would lead to no result, since there exist no scales in which musical beauties can intrinsically be weighed;—but by a negative mode of proof, showing by examples that the most skillful sometimes have in certain things departed

from the theoretic fundamental conditions of the Quartet style, which Mozart never did.

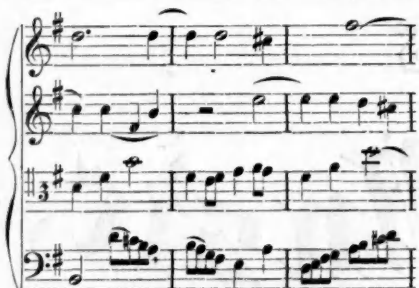
If we talk of rivals of Mozart in Quartet writing, we of course mean two and only two musicians by the side of him. MAYDN, MOZART, BEETHOVEN! The three greatest names in music, which the tongue most readily pronounces and the ear most delights to hear.

Formerly Haydn was generally preferred to Mozart; to-day the preference is commonly given to Beethoven. Haydn has a sort of humor, which renders him intelligible to ordinary minds; he loves to make merry with his hearers and to laugh, for which they are duly grateful. Mozart replaces this amicable and communicative cheerfulness by his elevation and depth; he brought BACH to life again, only Bach half a century riper, Bach become the greatest of melodists and bringing with him from his grave, or rather, out of heaven, new harmonies, to which our poor planet could not for a long time get accustomed. This explains the different fate of the two masters. One was the idol of his contemporaries, and by God's extraordinary grace (no doubt) towards the minstrel of his Creation, Haydn still counts among his admirers all instructed and intelligent musicians; the other saw his Quartets sent back from Italy on account of mistakes in copying, which did not exist; criticized by a professor on account of faults in composition, which, with the exception of a single one perhaps, were new and original beauties; and torn to pieces in a concert, on account of faults which were at first ascribed to the players! and all this, because they were too perfect. The reader shall convince himself.

In most of the Quartets of HAYDN the cantabile and conventional passages alternate with a certain regularity, of which the kind by no means admits, and which gives to these thematic works the false appearance of *concertante* music, and monopolizes the labor of the composer in the interest of the first violinist. In Mozart the principal thoughts are less salient, they mingle more with the other themes, and share with them the combinations which grow out of the application of the fugued style. By this means every thing becomes strictly bound in with the ground-thoughts, and gains a weight and a significance, which the usual melodic ornaments and the bravura passages never can have, when they are interpolated into a thematic composition to give importance to the executant.

There is an infinite charm for soul and ear at once, when a simple melismatic thought, a mere *fioritura*, not so much accompanied as merely rendered audible by the harmony, is changed a moment after into a contrapuntal figure full of grace, of rationality and power.

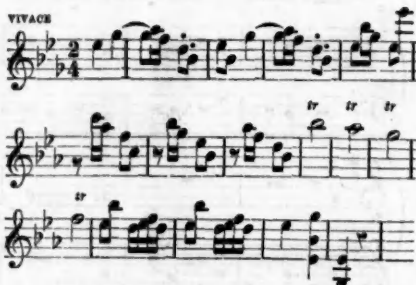




Second remark. In many passages the melody in Haydn's *Quartets* palpably approaches vocal music; it reminds you of "The Creation" and "The Seasons," if it includes no obsolete melodic forms. The *Adagio* and *Andante* of Haydn are from beginning to end veritable *Cavatinas*, in which the first violin takes the place of the singer. Nothing but text is wanting.

Go through the Quartets of Mozart and you will never find, not to say a whole piece, but not even a sentence, which reminds you of the Opera, or which might serve the purpose of a singer. And yet what elevated statement, what inexpressible grace, what psychological depth, what a stamp of immortality shine in these melodies, which could not be sung with the voice! And whence comes it, that they cannot be sung with the voice? Because they admit of no text. And why do they admit of none? Because the things they tell you are so little expressible or narratable, that all the languages of the world lack words for them, and can only give a ridiculous perversion, at the best a bungling approximation, but never a true translation of the music.

Third remark. We have shown the very obvious reason why the common-places, admissible in orchestral compositions, where it is hardly possible to avoid them, must be carefully excluded from the Quartet. Haydn, however, has granted them admittance, seldom to be sure, and as it were from a sort of heedlessness, as the following example shows :



The four first measures give us accurately enough, even to the rhythm, the melody which Almaviva sings in his duet with Susanna: *Mi sento di contento, pieno di gioia il cor*; a melody which Mozart certainly stole from Haydn, unless the reverse be the truth. What follows is one of the most familiar and hacknied forms of opera finales. You may search through the whole Mozart collection, and you will not once find the shadow of a common-place of this or any other description.

Passages, which tell mainly upon the ear, that is to say, allusions to *concertante* music; singable melodies, or an inclination to vocal music; a more popular, that is to say, a less learned style; more easily comprehended, that is to say, less elevated, less deep thoughts,—such are the grounds of the

preference formerly given to the Quartets of Haydn over those of Mozart, and of the objections which many amateurs still feel to the latter, even if they do not confess it.

[To be continued.]

Hector Berlioz's New Work.

The Paris correspondent of the London *Musical World*, (Dec. 13, 1854,) writes as follows:

On Sunday last, *L'Enfance du Christ*, the trilogy or oratorio of M. BERLIOZ, was performed at the Salle Herz, the first time that the complete work had been presented before the public.—Whatever may be the opinions as to the merits or demerits of M. Berlioz, this much at least is certain; he is a man of original genius—he borrows from none, and his inspiration is drawn from himself alone. Therefore no one can claim an interest in any success he may obtain, nor appreciate a portion of the plaudits which were so lavishly bestowed on Sunday last.

It is an unquestionable fact that, while light and lively music has flourished at the Parisian theatres, music which appealed to higher and nobler sympathies, has fallen into disrepute. It seemed as though the French intelligence was incapable of embracing both at once, and that public feeling was withdrawn from the more pure and refined, to dally with the charms of the gayer and prettier fair one. From time to time, some unquestionable inspiration of genius has recalled the fickle public to its admiration of true Art, and, ashamed of its past indifference, it has all the more readily accepted the opportunity of humbling itself and exalting the artist, whose genius has succeeded in gaining its affections. Such was the case on Sunday, and M. Berlioz produced a legitimate effect on an audience including almost every artist and literary man in Paris. For nearly a fortnight, every reserved seat had been taken in advance; the few "unreserved" were filled directly the doors were open, and hundreds were turned away unable to obtain admission. M. Berlioz himself directed the orchestra, which comprised in its ranks most of the best artists now in the metropolis. Perhaps on that very account it had been impossible to have as many rehearsals as were desirable, and therefore the orchestra hardly went as well as might have been expected—a fault which they will amend at each successive representation.

L'Enfance du Christ is a sacred trilogy, of which M. Berlioz has composed both poetry and music. The poem is partly descriptive and partly dramatic, the link between the two, and connecting both, being formed by a "Récitant," who performs the office of the Chorus in Greek tragedy. The first part commences with the dream of Herod, to whom it has been revealed in a vision :—

**"Ton heureux temps s'enfuit!
Un enfant vient de naître
Qui fera disparaître
Ton trône et ton pouvoir."**

Herod consults the Hebrew soothsayers, who inform him that his dream is true, and that his safety can only be bought by a massacre of all the new-born innocents. The scene changes to the stable in Bethlehem, where a chorus of angels admonishes Mary and Joseph to depart, with the child, into Egypt. The second part describes the flight, and opens with a chorus of shepherds; the main incidents of the flight are declaimed by the Récitant, and the part concludes with a chorus, "Alleluia." The third is the arrival at Sais; the Récitant describes the return of the Saviour to his country, to accomplish the sacrifice whereby the world shall be saved, and the trilogy concludes on the word "Amen," with a chorus full of poetic and religious splendor. The principal parts are the Virgin Mary (Mme. MEILLET, from the Théâtre-Lyrique,) Joseph (M. MEILLET, from ditto,) Herod (M. DEPASIO from the Grand Opera,) Un Père de Famille (M. BATAILLE, from the Opéra-Comique,) Récitant (M. JOURDAN, from the Opéra-Comique.) The Récitant commences the piece by announcing the birth of Jesus. A

nocturnal march is heard, an armed troop advances, and the orchestra plays a symphony of military and warlike character. Polydorus and a centurion appear, and a short dialogue ensues. Then follows Herod's dream—a melancholy air is sung to a vigorous and graphic accompaniment, which, ere long, changes, and the orchestra repeats the fears of the tyrants, and becomes his echo. This is succeeded by the scene between Herod and the Hebrew diviners. These last proceed to their incantation—an orchestral piece where the mournful notes of the horn are intermingled with the deep sounds of the double basses, producing an effect at once original and striking. This section of the first part winds up with a chorus denouncing the innocents; "Oui, oui, par le fer qu'ils périssent," which is remarkable for energy and force. And now the scene changes to the stable of Bethlehem: a calm succeeds the storm, and nothing can be more simple and touching than the opening air, which was so well sung by Mme. Meillet.

"O mon cher fils, donne cette herbe tendre,
A ces agneaux qui vers toi vont, bêlant;
Ils sont si doux ! laisse, laisse—les prendre,
Ne les fais pas languir, ô mon enfant."

The melody is delicious, and with the accompaniment of the violoncellos, paints an admirable picture of happiness and peace. The chorus of Angels counselling flight, with an accompaniment of the organ (played by Mdlle. Sophie Dulcken,) brings the first part to a conclusion.

The second part is in no way inferior. An orchestral prelude leads to a chorus of shepherds, which is succeeded by an air for the Récitant, which was encored, and the part concludes with "Hallelujah" (chorus.) The Récitant's air is delicious, and would of itself have ensured success; it was well sung by M. Jourdan, and constantly interrupted by bursts of genuine applause.

In the third part, the Virgin and Joseph have arrived at Sais, footsore and weary. A chorus of Romans and Egyptians is heard, and the Virgin is afraid. But none can be found who will give shelter to the way-worn traveller. The Father of a Family at last pities their condition, and affords them shelter; and, in reply to his queries, Joseph answers:—

"Elle a pour nom Marie;
Je m'appelle Joseph, et nous nommons
L'enfant, Jésus."

These words were sung to a strain of music so sweet and tender, that they compose a little religious poem of themselves. The dialogue between Joseph and the host is followed by a trio for two flutes and a harp ; and an unaccompanied chorus, blessing the Virgin and child, as they sleep, terminates the work.

M. and Mdlle. Meillet, MM. Jourdan, Bataille, and Dépasio, deserve much praise for the excellent manner in which they sang the music allotted to them. M. Berlioz has been more than once reproached with obtaining his effects entirely from great masses of sound—in other words, from noise and clamor. To this he has replied by a composition distinguished from first to last by grace, innocence, tenderness, and *naïveté*—violins, tenors, violoncellos, two flutes, and two hautboys, form the combination of instruments by means of which he has mainly produced his effects. The choruses also are written with a rare sobriety, and some critics too have remarked that M. Berlioz, in his choral writing on the present occasion, “seems to have been guided by the same hand which directed Palestrina when he traced the edifying strophes of the *Stabat Mater*.” The composer, they insist, “has imparted to Joseph and Mary that charm of effect and coloring which we find in the pictures of the great Italian school;” and the conclusion of the first part, they continue, “more particularly resembles a painting of Perugino or Fra Angelico—the same simplicity in the production of effect, the same impression produced on the sensibilities of the audience in one case and the beholders in the other.”

M. Berlioz was greeted with enormous cheers at the conclusion, and re-called some twenty times. I trust the success he has obtained will encourage him to push onward in the same course.

For Dwight's Journal of Music.

THE BLOSSOM OF THE WHEAT.

ALTERED FROM THE FRENCH OF CHARLES BETHNAUD.

O! beauty in the bearded grain!
 Chaste child of labor sweet;
 Nor boldly gay, nor idly vain,
 Small blossom of the wheat!

The glory is not thine to deck
 The soft and silken hair,
 Or breath in balm upon the neck
 Of dove-eyed ladies fair!

Nor, dear and artless peasant-flower,
 Is thine the sorry chance
 To beg, in perfumed halls of power,
 The favor of a glance!

In cups of pearl and agate fine,
 The corn flowers show their grace,
 The scarlet poppies flaunt and shine;
 Those idlers of thy race!

But thou, in labor's furrow set,
 Dost smile on labor's son,
 Who waters with his honest sweat
 The ground thou growest upon.

'Tis he, with rudest fingers, weaves
 Thy blossoms in a crown,
 And at the Cross his offering leaves
 With humble orison.

Thou art not beauteous like the rose,
 And yet—thou springest free!
 And still from thee the manna flows
 That feeds humanity.

Thou shinest, when the fields are fair,
 And June is all a-flame,
 And dost, beneath God's eye, prepare
 New praises to his name!

Within thy cup a power is born,
 Within thy cup 'tis fed,
 Till rounded by the sun to corn,
 And wrought by man to bread!

Hail! beauty in the bearded grain,
 Chaste child of labor sweet;
 Nor boldly gay, nor idly vain,
 Small blossom of the wheat!

H.

Musical Journalism in Germany.

The last number of the New York *Musical Gazette* has an interesting article upon this subject, from which we copy the following, cautioning the reader at the same time against a certain tone of partizanship pervading the strictures, however just they may be in some respects, upon the *Neue Zeitschrift*.

Germany has, at present, perhaps eight or ten musical journals and periodicals, of which only four can be said to circulate among a large number of artists and dilettanti. How great the circulation of each is, we cannot say, but it is certain that no one has more than three thousand subscribers. Now, considering that five persons in every ten in that country, between the ages of ten and forty, have undergone some sort of musical education, and that at least nine take some interest in musical matters, we must confess that the above small subscription-lists appear almost unaccountable, even when we recollect that every political and literary journal has its article on musical matters. The number of those in Germany who would like to read more upon musical matters than political papers can furnish is so large, that we think the fault must lie rather in the musical journals than in the public, that their circulation is so limited. Many of these papers exhibit a great amount of knowledge, spirit and talent; but, with the exception of one, lack in their management practical business men, who, without any sacrifice of principles, may look more to the actual wants of the public. This want of practicality is not confined to the business department, but is exhibited in many of the editorials. Far-fetched ideas and confused language will interest but few, especially when they are expected to pay

for them. The want of common sense, and a forgetfulness that the generality of the public must be taught, and thus elevated to the standard of the writer, according to capacity, must account for the small number of subscribers. Strange to say, some of the modern musical journals date their origin more than fifteen or twenty years back, and none of the old journals have survived the change of the times and of editors. The once celebrated *Cecilia*; the *Allgemeine Musikalische Zeitung*, published by Breitkopf and Haertel, and originated by the famous Rochlitz; the *Iris* by Kellstab; the *Berliner Allgemeine Musikalische Zeitung*, edited by Marx; all these musical journals are long since dead, although some of their editors still live. The journal which enjoyed the longest life was the *Allgemeine Musikalische Zeitung* of Leipzig. It originated in 1798, and died in 1848. Its fifty volumes look quite formidable upon our shelves, and are found exceedingly useful for occasional reference. During the later years of its existence, it was sustained only by the greatest pecuniary sacrifices on the part of its publishers. It died because they would not choose to select editors who kept pace with the times, and knew that the age required other than mere technical criticism. It died, also, because all the young, fresh, and spirited turned their attention to the new Leipzig paper which Robert Schumann originated under the title of *Neue Leipziger Zeitschrift für Musik*. This journal, the history of which is almost the history of music for the last twenty years in Germany, was started in 1834. It was principally directed against the old Leipzig paper and that criticism which maintained that "sufficient was accomplished if a composition should, in its construction, evince the hand of a master of technicals," which excelled in enumerating the keys and modulations of a piece of music without entering at all into its spirit; which considered any attempt to advance beyond the three acknowledged masters, as madness; which thought even that Beethoven's genius had deserted him, when he produced his later compositions. Robert Schumann was the first to proclaim boldly that "nothing was accomplished as long as a composition was only well constructed, and repeated but the ideas and melodic phrases of by-gone times." "I demand," wrote he, "new ideas—such ideas as are found in the best productions of our most advanced masters, and which suit the spirit of the age." He developed the true essence of the later compositions of Beethoven, and made it understood; with these as his stand-point, his journal formed a most interesting era in musical criticism. But, after cultivating the new field for some years, his own genius summoned him to composition, and he retired from the paper leaving it in the hands of a man who had distinguished himself by some lectures upon musical history. Although not a musician himself, he was well versed in musical literature, and having around him many collaborators, the new editor entertained no fear that his paper would retrograde. But alas! the events of 1848, and the startling revolutionary pamphlets of Wagner effected a change in this journal, the most prominent indication of which was an excessive asperity toward all those who would not swear by the new reformation. The editor himself, a very weak man, was taken captive by the new disciples of Wagner, and the *Neue Zeitschrift für Musik* became nothing more than a mere organ of the new party. As such it has during the past three years given birth to a few original ideas, mixed up with a great deal of nonsense; some excellent articles upon some technical points of musical science, and very partial criticism against all those who chose to be independent in their views and opinions. It has exhibited great want of tact, a self-sufficiency which has reached a fabulous height, and sometimes language which certainly was not to have been expected from men of musical knowledge and education. Almost all its present editors are very young men, without any actual experience, and this may account for their apparent belief, that only since their appearance can the world entertain some hope or expectation for the future.

Besides this journal, there are two others in Leipzig, the *Signale* and the *Fliegende Blätter*

für Musik. The former has the largest circulation of any musical periodical in Germany, and claims no more than to picture in a concise and sometimes humorous manner, all that is transpiring in the musical world. Not the least interesting of the articles of this paper are the occasional contributions of its correspondent "Butterbrod," [his real name is Theo. Hagen,] which are of a humorous and entertaining character, at the same time conveying many a wholesome criticism. As Herr Butterbrod has lately taken up his residence in our own city, we may soon expect descriptions of musical matters amongst us served up in his racy style, for the entertainment of the Saxonians. We shall look for them with interest. The *Fliegende Blätter* was started in opposition to the extravagancies of the Wagner organ. It is edited by Professor Lobe, who was the last editor of the *Allgemeine Musikalische Zeitung*, a man of great musical knowledge, of sound common sense, and good appreciation of the musical spirit of the age. His journal may be considered as a continuation of his Letters, which were published a few years since in two volumes, and which contain criticisms upon all sorts of music and musical composers. Another paper, which, within the past six months, seems to have undertaken the task of opposing the ridiculous transcendentalisms of the *Neue Zeitschrift* is the *Süddeutsche Musikzeitung*, published by Schott, in Mayence, a paper which merits the attention of the public and of artists.

The Berlin musical journals are the *Echo*, edited by E. Kossak, one of the most spiritual and witty critics of the day, but who unfortunately generally bestows his talents on other papers than his own; and the *Berliner Musikalische Zeitung*, which has an excellent corps of editors; amongst whom is the author of that lately-published most interesting book, *Die erste stehende Oper in Deutschland*. Besides the musical journals named, there are the *Niederrheinische Musikalische Zeitung*, published in Cologne, and the *Neue Musikalische Zeitung*, of Vienna.

Diary Abroad.—No. 7.

BERLIN, Nov. 25.—MR. MASON has somewhere put upon record an account of the circumstances attending the compilation of the "Handel and Haydn Collection" of church music, and that for the many of the beautiful tunes in that work he was indebted to Gardiner's "Sacred Melodies." Among the themes from Beethoven, Haydn, Mozart, and the great men of fifty or sixty years ago, I recall at this moment tunes in that book named "Waltham," "Germany," "Weston," "South Street," "Vienna:"—tunes which almost all, who in our country have sung them, suppose are in the form in which their immortal authors gave them to the world. As far as I have been able to learn, in this way were the names of Beethoven, Giardini, Viotti, and many others first made known in our country. If this is not so, I sincerely wish that the error might be corrected.

Mr. N. Munroe of Cambridge, years ago college carpenter, had I suppose as exquisite a musical sense, as deep an appreciation of the feeling pervading a piece of music, as any man can have; he told me that when the "H. and H. Collection" appeared, a student, who had a piano-forte in his room—a most rare thing in 1822-3—met him in the College yard one Saturday and invited him after dinner to his room to look over the new book. They began at "Old Hundred" and went through tune after tune, until about the twelfth or fifteenth page—I have no book to refer to—they came to a tune called "Waltham," new, and bearing over it the strange looking name, BEETHOVEN. They went through the tune. "There is something in that I don't see through," says the student. Again it was played and sung, and when prayer time came they were still upon "Waltham," with ever new delight. This is the story as I recollect it. What theme it was that wrought so powerfully upon them I never could find out.

Other themes thus made familiar to us—and they are among the most delicious psalm tunes we ever had—come up occasionally and never fail to give me the deepest pleasure. Yesterday at Liebig's, he gave us a symphony by HAYDN, which is often played here—once I heard it at the Royal Orchestra's concert—and the finale

always obtains an encore. It is in G major, and this is one of the themes:



The theme of this Largo is that exquisite piece of music, which we used to have to the hymn, "There is a stream whose gentle flow," &c.

Why is this Symphony never played in America? The Amateur Club have it, and there are many in Boston and that neighborhood, who would have that peculiar delight which two or three of us yesterday felt at hearing our old friend in all its original beauty and glory. Haydn seems to have exhausted all his resources to make this work perfect in its kind. All the themes are exceedingly well chosen, and the contrasts between them are successful in the highest degree. The finale is the most rollicking piece of good humor and jollity I know in instrumental music, while the Largo is precisely what it should be for the beautiful hymn above quoted.

Is it not about time that our makers of music books—I mean those who *can*—should tell us in their "arrangements," from what they arrange? I am well aware that many a book has been published in Boston by men, who know no more than the man in the moon from what the themes they murdered were taken. It is time this was stopped. It is time that instead of putting Beethoven's name over something he never wrote or thought of, Col. A. Gump should say, "From the Adagio in such a Trio or Sonata—arranged by A. Gump." This would be honest and truthful. We have men capable of arranging music, and who are not under the necessity of stealing other men's labors for the sake of appearing learned. There are one or two men who have musical libraries of their own, or have access to those of others; is it asking too much of them, to request them in future to distinguish themselves from Quacks? Their honor and that of Beethoven, Haydn, Mozart, and the like—if there are any like—demand it. I wish Mr. Mason would set the example, I know he can.

Musical Correspondence.

From LEIPZIG.

DEC. 16, 1854.—I wrote you last from Trieste, my old home and birth-place. Now, after wandering through the Swiss Alps, I am once more in Leipzig. You will be most interested to know about the Gewandhaus Concerts. At the 7th concert (Nov. 16) they performed a new Symphony of the Russian pianist, ANTON RÜBINSTEIN, which created a great sensation among the real lovers of music. Rubinstein is a man of twenty-five years; he excited much enthusiasm in his professional tour as a pianist, when he was a boy, some ten years since; for the last five or six years he has entirely given up piano concertizing and devoted himself to composition, in which he has had remarkable success. His Symphony called "Ocean" is original and great from the beginning to the end—The other pieces performed at that concert were two duets for two flutes by the brothers DOPPLER, from Pesth; a song by Miss STABBACH, from London, who possesses an admirable voice, but almost nothing else; two songs by M. EILERS, of the Dresden theatre, and BEETHOVEN's overture to *Coriolan*.

In the eighth subscription concert, which took place Nov. 30th, the orchestral pieces were SCHUMANN's Symphony No. 4, in D minor, received enthusiastically, and the overture to the *Zauberflöte*. Miss Stabbach sang a *Scena* from *Tito* and the air: "Jerusalem," from the *Paulus*, with more success than usual, this being her last appearance. For the other features, I refer you to the *Neue Zeitschrift für Musik*, which you can translate for yourself, and for your readers, who may possibly be interested in it:

"The concert was made particularly interesting by the appearance of Herr ALFRED JAEHL. It

was the first time that we had had an opportunity of hearing this pianist, since until now he has never visited North Germany. Herr Jaell justified his American reputation, and proved himself a master of his instrument, so that we have no hesitation in placing him as a virtuoso,—using the word in the strict and narrower sense—by the side of the most important representatives of this direction, of a Dreyschock, a Willmers, &c. He possesses the most finished and virtuoso-like technique, eminent certainty, an excellent touch capable of all the shades of force, a full and beautiful tone, such as only the modern technique can give one, also taste and elegance in his delivery. Herr Jaell played CHOPIN's C minor Concerto entire and in the second part some compositions of his own, viz.: *Il Giuramento*, a caprice; "Wood-whispers," an illustration; and a transcription on an English song. He used, by accident, an Erard piano which had been played on before and was not satisfactory in the upper octaves. This prevented his rendering of the Concerto from being as effective as it otherwise would have been. The performance in itself was excellent.

"This concert also brought us another noteworthy guest, Herr GUGLIELMI, member of the Royal Opera at Vienna. He sang STRADELLA's church aria, and songs by MENDELSSOHN and SCHUBERT. His school is the new Italian, with all its faults, without its excellencies. Herr Guglielmi uses the tremolo incessantly, to a degree that we have scarcely ever heard. Moreover he has a way of exploding and forcing out every tone, which makes all binding of the tones impossible and becomes unendurable. His delivery in this way borders upon caricature. If the singer, in spite of this, received a good deal of applause, it is explained by the wonderfully sympathetic power of his really beautiful and rare voice, as well as in part also by his very propensities exterior."

The programme of the ninth concert contained: 1. Overture to *Die Wasserträger*, by CHERUBINI; 2. Aria from MOZART's *Titus*, by Frau SPADICT-MENDE; 3. Fantasia for the Harp, by PARISH ALVARS, performed by Madame PARISH ALVARS, an artist of truly splendid execution, great elegance and taste; 4. Aria from *Fidelio*, Frau MENDE; 5. *La Danse des Fées*, Mme. Alvares; 6. Overture, *Im Hollande*, by GADE; and finally BEETHOVEN's Symphony, No. 7. And what a performance! What ensemble! It is really many years since the Gewandhaus orchestra has rendered any Symphony with such perfection.

At the tenth Concert (Dec. 14), we heard: 1. a new manuscript Symphony, by DIETRICH,—very well and elegantly worked through, but not original, and frequently reminding one of Gade; 2. Cavatina from Mendelssohn's *Paulus*, by Fräulein KOCK, a pupil of the Leipzig Conservatoire; 3. Fantasia in three movements, for piano and orchestra, composed and performed by RÜBINSTEIN,—very original, like all his compositions. Part II. 1. Jubel overture, by WEBER; 2. Duet from Mozart's *Entführung aus dem Serail*, sung by Herren SCHNEIDER and BEER; 3. Notturmo, Prelude and Etude, for piano solo, composed and played by Rubinstein,—the Etude, especially, was immensely difficult and played to perfection; 4. Mendelssohn's Chorus upon Schiller's Ode, *An die Künstler* (To the Artists).

This is about the sum of all the important musical doings since I have been in Leipzig. I have only to add the debut in Leipzig of Miss ARABELLA GONDARD, the young London pianist, at the Quartet Soirée of the Gewandhaus Society; she pleased the audience by her charming face, as well as elegant classical performance. In January I am to concertize in Weimar, Frankfurt, Mannheim, Mayence, Weisbaden, Cassel, and at Bremen on the 30th, and thence I go to Holland.

A. JAEHL.

From WASHINGTON, D. C., Jan. 9.

OPERA—GRISI AND MARIO IN NORMA.

Last night we had GRISI and MARIO in *Norma*! So for once we are before Boston, and can ring in your ear for the millionth time what a bounty is about to enrich you. Whilst we were standing at the door of the National Theatre, happening to have the Journal, I read to one or two who were near, your comment on the two-dollar price in Boston; and it was rather amusing, for here we were charged five dollars for seats in the parquet and first gallery! But there were two other galleries, one for a dollar, the other for fifty cents. The dollar gallery was crowded; the first tier pretty full; the parquet a third full. The aristocracy of wealth went down below; the aristocracy of sense into the second gallery.

The Overture was given finely, and the advent of an orchestra here, which, though so small, knew something of music and time, was no inconsiderable feature of the evening. The choruses were large and good. The most astonishing thing of the evening to me was the *basso* of SUSINI. In all the roar of voices of the Druid chorus, this hearty Oroveso's voice was always distinct, and in the final chorus made somewhat the tremendous effect of a grand organ.

Grisi was greeted here rather differently from what she has been accustomed to. I think it was evident something was the matter to restrain the knocks, cuffs, screams, caterwauling and boquets which, I am informed, the patrons of the National have never failed to give as the trophies of genius. It is true that genius lodged in the toes has been generally felt here to be the culmination of art,—as the French say, "What cannot be spoken may be sung, and what cannot be sung must be danced." And Mme. Grisi and Sig. Mario must remember that they came here just after the Rousset sisters. But I think the "greens on Mrs. Bagnet's mind" this time were the five dollars. All the boquets were absorbed into the seats, except three rather ugly ones, as that second violin thought, no doubt, when one hit him in the face.

Grisi sang with much enthusiasm in the first act. And in that famous ninth scene, in which she is so celebrated, we had a chance to see a piece of the best operatic action which can be seen in the world. All the enthusiasm she had ever kindled anywhere was explained with the tone of her: *Tremi tu? per chi?* And her voice rings on and qualifies that awful silence, when within the three, rage, grief, desperation are each rising to blend in the whirlwind of passion, which the scene is.

I found out what the great charm of Grisi was by an instinctive annoyance when she returned to repeat anything, though I had been as eager as any one in the *encore*. If it had been a real musical enjoyment, the repetition would have been grateful. The voice would have been the most perfect and prominent instrument of the orchestra. But here the human element was most attractive, and the effect was theatrical, that is, we were judging it by the standard of real life. (Item.—I did not hear much criticism of bad scenery when Bosio and Sontag were singing.)

If any one wants to see Mario, let him look at the Christ's-head on the title-page of Chapman's books, which is the archetypal Christ's-head. The face is like, even to the way of trimming the beard,—which must have been suggested to Mario to complete the resemblance. An English gentleman, who sat by me, said that it had been a subject of universal remark in London, when he came out in the *Prophète*, with his hair parted in the middle, and a devout part to perform. Much of the effect of his singing was in the *voce di testa*, where the tenderness and refinement of his voice made every lady a Miss Coutts, and the gentlemen with wives and ladies very nervous. In the scene vi., when he said to the distracted virgin: "Adalgisa! Adalgisa!" it revealed the secret of his success.

C.

From MILWAUKEE, Wis.

DEC. 25, 1854.—The readers of your Journal having already, on previous occasions, been made acquainted with what we are able to produce in Milwaukee by the unusual conflux of musical talent of a high order, I take pleasure in transmitting to you some notices of the Opera *Der Freyschütz*, which has quite lately been brought out by the MILWAUKEE MUSICAL SOCIETY with great success.

The first performance of *Der Freyschütz* by our Milwaukee Musical Society on Tuesday evening, attracted the largest audience we have ever seen in Young's Hall. Every seat was occupied, many persons had to be satisfied with standing room, and one or two hundred were turned away from the door. The opera was exceedingly well got up, and, for a first performance, everything went off creditably. The costumes were appropriate and in good taste, the scenery very fair, and the infernal paraphernalia of the wolf's gorge cleverly contrived. The orchestra, admirably led by Mr. Balatka, was strong, well trained and played to perfection. Of the leading parts, Casper, by Mr. GEISBERG, carried off the palm. It was not only well acted, but the music very well sung. The character of Max was cleverly sustained by Mr. JACOB, who possesses a very sweet and well cultivated voice, which was heard to much advantage in the music of the part. Mrs. MAHLER and Miss HINTZ, who filled the roles of Agatha and Annie, acquitted themselves exceedingly well. The other parts were also very respectably filled.

Second Performance.—The overture brought out the strength and harmony of the orchestra, and showed it drilled to perfect regularity in all its parts. In the first act the scenic effect was good, and the singing of the chorus, although a little boisterous, was much in character. The acting of Mr. JACOBS, in the character of Max, was decidedly good, and his singing drew many encomiums. Mr. GEISBERG, in the character of Caspar, though he showed some embarrassment with his hands, looked and acted that malignant being to perfection, and his bacchanalian song was sung with power and spirit. The bluff old Cuno was well sustained by Mr. NEIMAN, and Mr. SEIFERT's taunting song, in the character of Kilian, was equal to his former effort, of which we spoke, though he might have shown a little more dignity of acting, even in the character of a peasant. There is a "trick of the trade," among painters, that enables them to dispense with wrinkles in painting old age; and so in acting, there is a happy method of taking the prominent points of every character and moulding them into a graceful individuality, without introducing the rougher traits. The Society, however, is young in opera, and every additional effort leads them nearer to perfection.

The second act introduced Mrs. MAHLER as Agatha, and Miss HINTZ as Annie. Mrs. Mahler's singing was excellent as usual, and her fine voice added another to her many triumphs, but her acting was rather constrained, the qualities of a good actor and a good singer being rarely combined, even in the great prima donnas. Miss Hintz was very pleasing, both in her acting and singing, was evidently at home on the stage, and her character and part were rendered with a correct appreciation of its spirit.

The third act was excellent in its scenic decorations, and presented the horrors of the "wolf's gorge," with an appreciable reality. The acting of Max and Caspar was good in this act, and the music was well performed by the orchestra.

The last act was well sustained by all the characters, and introduced Mr. BIEDERMANN as the Prince. The acting of Max and Cuno here were spirited and proper, and the singing good, though several of the actors appeared somewhat wearied with their exertions.

This Society is now in a very flourishing condition, and it owes its success mainly to the untiring energy of our excellent Musical Director, Mr. BALATKA, whom to possess Milwaukee may well be proud. At present the well drilled Orchestra numbers about 37 members; and the chorus, which is an excellent one, from 70 to 80.

The next opera (to be produced in February) is *Norma*.—I shall take pleasure to keep you informed from time to time of what transpires of importance in the musical line here, and remain,

A WESTERN SUBSCRIBER.

Music Abroad.

LONDON.—The Sacred Harmonic Society commenced their concerts for the season at Exeter Hall, with Handel's oratorio, "Deborah," Mr. Costa, the conductor, supplying additional accompaniments. Clara Novello, Miss Dolby, and Herr Formes were the principal singers. The usual Christmas performance of the "Messiah" was given.—Miss Dolby has given a couple of Soirées before fashionable audiences. The last included a clarinet Trio of Beethoven, played by Sloper, (piano) Lazarus (clarinet) and Piatti, (cello); a selection from Pergolesi's *Stabat Mater*, sung by Miss D. and her sister; a violin solo by Mr. Blagrove; an aria of Mozart, and two modern Italian songs; piano solos, &c. Mr. Benedict was conductor. The "Society of British Musicians" (a society condemned by the *Musical World* for not including the principal British musicians,) inaugurated its 21st season, Dec. 7th, by the first of a series of Chamber Concerts, in Mr. Erat's Harp Saloon.—In the last of Jullien's Drury Lane Concerts, figured the overture to *Tannhäuser*, which the *Mus. World* of course "could not understand," and the Andante from Mr. Bristow's (of New York) Symphony in D minor, which is praised.

OXFORD UNIVERSITY.—On Saturday, 9th ult., an exercise for the degree of Doctor in Music by the Rev. Sir F. A. G. Ouseley, Bart., M. A., and Mus. Bac., was performed in the theatre. The composition, a short oratorio, on the martyrdom of St. Polycarp, is one of extraordinary merit, evidencing not only the skill of a master, but the inspiration of a genius. While it betrays a scholarly acquaintance with standard works, it is free from the too prevalent mawkish apings of Mendelssohn, or feeble imitations of Handel.

PARIS.—Beyond the production of M. Berlioz's *trilogie*, of which we have an account in another column, we find little that is new in the last month's musical reports. At the Grand Opera they have had *Masaniello* with Gardoni, Massol, Mlle. Pouille, and Cerito for Fenella; also the *Huguenots* three times a week "till further notice," with M. Gueymard and Cruvelli. *Les Vêpres Siciliennes* is in rehearsal, Verdi presiding. The new manager, M. Crozier, has reversed the decision against masked balls, which are to be given at the Opera, with an orchestra of 200 musicians, conducted by Strauss.—Mme. Ugalde has engaged with the Opera Comique for four years, and was to *début* soon after the middle of December.—At the Italiens M. Alary's *Le Tre Nozze* was performed but twice, and gave way to *Semiramide* and *Il Barbiere*, which would keep the stage during the expectation of Verdi's *Traviata*.—The Théâtre Lyrique closed its doors three nights for rehearsals of *Der Freyschütz* and of M. Adam's new opera: *Le Muletier de Toledo*.

VIENNA.—The principal events at the theatre have been two farewell appearances: that of Mlle. GRUA, who took leave of the public here, with whom she has become a favorite, as Valentine, in *Les Huguenots*, and that of Mlle. MARIE TAGLIONI (a time-honored name in the history of the dance), who executed her last *entrechat* in the ballad of *Satanella*. The *dile* of Vienna assembled to bid the charming votary of Terpsichore goodbye. The house was absolutely in a blaze with the toils of the fair and noble daughters of Austria.

The Gesellschaft der Musikfreunde des Oesterr. Kaiserstaats gave their first concert in the Grosser Redouten-Saal, on the 3d instant. They began their new campaign well, inasmuch as the core of the entertainment of the 3d instant was composed of works by three great masters—Mozart, Weber, and Mendelssohn, but they might have chosen something better to end with than Herr Richard Wagner's overture to *Rienzi*. With all respect for Dr. Franz Liszt's opinion, I cannot help exclaiming with Desdemona, "O! most lame and impotent conclusion!" The concert opened with a symphony in C major, by Herr R. Schumann.

The *Namensfest*, or Saint's day of the Empress Elizabeth, was solemnized by the performance of a grand Mass in St. Annakirche, on which occasion the so-called *Mariane ler-Messe*, by Haydn, a hymn to Saint Elizabeth (with full accompaniment), by Herr Ferdinand Schubert, and a *Salve Regina* by Franz Schubert, were performed, under the direction of Herr Ferdinand Schubert. At the conclusion of the above pieces, Herr Schubert performed an organ prelude, in which he blended the national melody of Austria. Mme. Clara Schumann-Wick, and Herr Gade, the composer, are shortly expected.

BERLIN.—The series of *Sinfonie-Soirées* has been brought to a close for this year. The programme of the last was interesting. It comprised Haydn's symphony in C major, Cherubini's overture to *Les Absentees*,

and Beethoven's overture to "Coriolanus," and Pastoral Symphony. All the pieces were well executed, and the numerous audience were not chary of their applause. At Zimmermann's third Quartet-Versammlung, I had the pleasure of hearing an admirable performance of several works by some of the great masters; among others, Mendelssohn's Quartet in E minor, and Haydn's in D major. Mme. Clara Schumann's concert on Monday, and Herr Liebig's on Tuesday, presented nothing worthy of particular comment. Among the visitors here at present is a Herr von Bülow, one of Liszt's best pupils. This gentleman played at the last meeting of the Neue Berliner Liedertafel. He intends giving, next week, a concert of his own, at which he will execute several compositions by Liszt. Meyerbeer has left for Vienna, to be present at the first representation of *L'Etoile du Nord*.—Our Lord Mus. World.

Dwight's Journal of Music.

BOSTON, JAN. 13, 1855.

Music of the Week.

The past week has not been a very eventful one in the way of concerts, considering that January lies usually so near the heart of our great musical season. Yet there were two concerts on Saturday evening, one on Sunday evening, and one on Wednesday afternoon, all of which offered points of interest.

On Saturday evening our engagements allowed us to hear only the latter part of one programme, that namely of the second Chamber Concert of Messrs. GARTNER, HAUSE and JUNGnickel, in the Meinaon. Too late for the piano Trio of HAYDN, which, however Haydnish and graceful, can hardly rank with the real piano Trios, which first acquired a positive significance with Beethoven and then Mendelssohn; too late also for the violin and the violoncello solos, and for Mrs. ECKHARDT's songs, we arrived only in time to hear the close of Mr. HAUSE's brilliant and almost prodigious execution of the first movement of a Concerto by CHOPIN, and the entire Quartet in C, of BEETHOVEN, the same superb one, almost orchestral in some of its suggestions, which we lately noticed apropos of one of the Mendelssohn Quintette Club concerts. This time it was rendered by Messrs. GARTNER, EICHLER, ECKHARDT and JUNGnickel, and generally with great clearness and power. Yet Mr. Gartner impresses necessarily upon his coadjutors his own tendency to exaggerate points of expression; in now and then a passage his first violin seems almost perfection, but you cannot trust him that the next moment something shall not be violently rendered; the effects were spasmodic, strong passages too strong, *pianissimos* too piano, shaded down to inaudibility. Such was the case with the soft passages near the close of the second movement (*Andante con moto quasi allegretto*), although otherwise the beauty and wild, old ballad-like expression of that movement were happily conveyed. The florid and impassioned fugue of the last Allegro was much exaggerated.

The concert in the larger Tremont Temple, given in aid of the library of the Young Men's Christian Association, by the MUSICAL EDUCATION SOCIETY, we were obliged to lose; but we are told it had a good audience and yielded a considerable sum. The programme included choruses from "The Messiah," "Jephtha" and "St. Paul," and the *Lohngesang* of Mendelssohn; the Trio: *Lift thine eyes*, from "Elijah;" with songs and duets from Handel, Verdi, Donizetti, Schubert, Meyerbeer and Wallace, (certainly a

wide variety,) by Miss DOANE, Miss BURTON, Miss IDE, Mr. KREISSMANN, and Mr. ARTHURSON. Mr. MUELLER, it is said, distinguished himself at the organ. But why will not the society give us something whole:—say Mendelssohn's "St. Paul," with most of the music of which they are already practically familiar?

The HANDEL and HAYDN SOCIETY had a good audience for their miscellaneous concert on Sunday evening. We listened with interest to the selections of the First Part, which were all from Handel's "Samson" and "Jephtha." The overture to the former always wins us by its very quaintness, though its Handelian mannerisms seem bare contrasted with the richness of modern orchestral coloring, and in its succession of distinct movements it lacks the unity and concentration of the modern overture. The trumpet chorus of the priests of Dagon rang out quite lustily and cheerily, and in the chorus: *O, first created beam!* we enjoyed the mystical preparatory harmonies and the sublime blaze of light, with a true zest. But in the double chorus of Israelites and Philistines, where *Great Dagon* alternates with *Jehovah*, the sopranos and tenors made but a thin and feeble figure after that tremendous mass of basses. *Let their Celestial Concerts all unite:* closed the first part inspiringly, the more so for the effective trumpet accompaniment. Mr. MILLARD's two tenor solos were eminently successful. His voice, even in its lower tones, filled the ear in all parts of the great hall satisfactorily, and with no loss of its native sweetness. The recitative and air: *Total Eclipse*, from, "Samson," he gave in a chaste and well considered style, with true conception, if not with quite all the warmth and depth of feeling we could desire. His rendering of the other very dramatic and difficult monologue: *Deeper and deeper still* (from "Jephtha") contained some fine points, especially that strong out-flash of tone, long carefully reserved, upon the words, *lash me into madness*. But we have heard that recitative made more imposing; it was when he came to the air: *Waft her angels*, that the best qualities of Mr. Millard's voice and style made themselves felt and won a hearty encore.

NEUKOMM's "Mount Sinai" we remembered of old with a peculiar feeling of monotony and sleepiness. This impression was hardly done away by what we heard of the selections from it this time. The orchestral introduction seemed a tedious and meaningless stretch of harmony and modulation, and hardly more interesting, or suggestive to the mind's ear, than the same length of exercises in thorough bass. The first chorus too was dull. The air: *Holy and great*, contains pleasing melody, which was very well rendered by Mrs. HILL, and was introduced and accompanied by some taking instrumental passages, flattering the musicians with pleasant bits of solo. Possibly the portions which we did not hear were the best.

Wednesday afternoon brought still farther increase of audience to the Music Hall; in spite of the rival attraction of Mr. James Russell Lowell's first lecture on English Poetry, which must have operated somewhat upon the same class of persons who like the classical music of the ORCHESTRAL UNION. The Symphony this time was MOZART's lovely one in G minor. It was finely played, and much of it no doubt was quietly enjoyed by the mass of the audience. Yet it is a

symphony that requires peculiarly to be heard several times before it can be appreciated. It is so quiet in its coloring, steeped as it is in deep and tender feeling, and so learned, profound and purely musical, almost Quartet-like, in its style and treatment, that it does not offer salient points enough to catch the common mind at once; but its soul-full beauties come out by degrees with closer attention, and sink into the heart, like those of some rare old painting.

The only additional feature of importance in this concert was another superb rendering of the *Freyschütz* overture. The "Eulogy of Tears" arrangement, the noisy march from the *Prophète*, and other oft heard things made out the bill of fare. A little more variety and novelty, gentlemen of the "Union," if you would exert your full attraction!

WAR AMONG THE MUSIC DEALERS.—One of the large music-publishing houses in New York have recently announced a new tariff of retail prices for sheet music, of which the sale is so enormous in this country. They have marked down their whole stock of non-copy-righted music to half price, while the price upon all 'copy-right' pieces is kept up. This has excited great commotion in the music-selling, if not in the music-buying world; and we understand that a convention has been held this week in New York of delegates representing the music-trade in New York, Boston, Philadelphia, &c., indignantly protesting against such sudden sacrifice of the tons upon tons of sheet music that have been accumulating on their respective shelves, and threatening in self-defence to refuse all dealings or exchanges with the obnoxious innovators. This must greatly limit their share of the trade, since of the pieces most in demand the catalogues of Ditson in Boston, (by far the largest music-publisher in America,) Reed & Co., and many others, furnish much the largest number.

The public, and we of course, as would-be promoters of the public musical taste, are chiefly interested that good music should be made accessible as cheaply as possible to the greatest number; and at first sight, the reduced tariff, into which the New York firm seek to compel their guild, would seem to favor this public end. For what kind of music is included under the head of Copy-Right? As a general rule the most superficial, trashy stuff that is in vogue: the negro melodies, the namby-pamby sentimental ballads, the flashy fantasias, polkas, waltzes, marches, &c., of native American, or tenth-rate resident German manufacture, "thick as the leaves of Vallombrosa," only made to sell. Whereas the non-copy-righted pieces are republications of foreign works, and include whatever we have here of the works of Beethoven, Mozart, Mendelssohn, Schubert, Chopin, Rossini, &c. &c. Measured by intrinsic value, what absurdity to pay five cents per page for Wallace, Strakosch, Hutchinson or Woodbury, and only two cents and a half for the Sonatas of Beethoven! Yet practically what true friend of music would not rejoice to have the latter made indefinitely cheap, and much of the former raised to prices which only rich fashionable fools could reach?

In this view of the matter, we do not wonder that the *Times* and other papers in New York hail the proposed "revolution" with great joy as a public benefit. But is it so sure the thing will

work in this way? Is there not another alternative to be apprehended? If our music-publishers and dealers find they can only get half price for their reprints of foreign music, (which includes about all the really good music that there is, along with much that is bad,) will they not soon cease reprinting such, and confine their operations to the more paying task of issuing only copy-right pieces? Is not the movement, while it seems on first view to be throwing the best music into the market at half-price, really a sort of negative protective tariff in favor of native American and other quasi original compositions, such as they are? One of our publishers not long since told us that he had made a clear profit of not less than two thousand dollars from the sale of one of the little popular sentimental songs, such as are sung by "Families" and "Ethiopian Minstrels," of which he happens to hold the copy-right. With such geese to lay golden eggs for them, what inducement will these persons have to reprint Beethoven and Mendelssohn at half price and with the certainty of a much smaller market? In this point of view our sympathies should be with the conservative convention, and against the under-sellers. But *nous verrons*; we do not pretend to judge of these great mysteries; "the trade" will settle it, subject to the law of demand and supply.

Musical Intelligence.

Local.

The third concert of the MUSICAL FUND SOCIETY is again unavoidably postponed until further notice. The pre-occupation of members of the orchestra by the Opera leaves them no evenings for a sufficient rehearsal of Mr. Perkins's Cantata, which certainly should not be brought out hastily. Moreover it may be well to let the opera excitement pass before making another appeal to the love of Symphony and Overture.

The HANDEL and HAYDN SOCIETY repeat their miscellaneous concert to-morrow evening, only with a wise substitution of some selections from "Elijah" for a portion of those from "Mount Sinai."

GRISI AND MARIO.—We understand the sale of tickets for all three nights of the first week has been very brisk, and there is a certainty of large houses during the whole engagement. Mr. HACKETT publishes a card in Philadelphia, in which he states that the delicate condition of Sig. MARIO's health makes it important that his stay in this country should be abridged, and that "an arrangement has just been made to shorten the term of the original engagement of Mme. GRISI, so that it will terminate with the few remaining nights appropriated to Boston." These six nights therefore are the last chance.

The MENDELSSOHN QUINTETTE CLUB for their concert next Tuesday evening have secured the aid of that modest and admirable artist, Mr. TRENKLE, who will play the piano part in the great B flat Trio, and one of the piano and 'cello Sonatas of Beethoven.

Mlle. DE LAMOTTE's third concert is postponed until the 25th.

We have still left other chances of hearing "Elijah," and of hearing it entire. The MENDELSSOHN CHORAL SOCIETY are rehearsing it with vigor, and they are apt to do justice to any music which they undertake. We hope, and cannot doubt, the public will sustain them in an enterprise so worthy.

MUSIC IN THE LEGISLATURE.—Though the assembled wisdom of the Commonwealth seemed to incline to the opinion that musical and pictorial papers can be of

no possible use to legislators, as appears from the 'newspaper debate,' (in which our *Journal of Music* was classed by an honorable member as among those superfluous to a legislator,) it would seem that the powers that be are not wholly insensible to the soothing influences of music. Witness the following report in the *Herald* of an absurdly ridiculous scene performed Thursday at the State House:

An extraordinary scene occurred yesterday, towards the close of the session. The decease of Capt. George Cannon, member from Boston, had been announced; a committee had reported a series of appropriate resolutions; Rev. Mr. Lovell had pronounced a eulogy, and the House was about to adjourn, when Mr. Jenkins, of Andover, announced that the Hutchinson Family were present, and would sing a piece appropriate to the occasion; he therefore moved that they be invited to sing. The Speaker, who did not fail to see the gross impropriety of the motion, and having a motion to adjourn before him, paid no attention to the Andover member, but promptly put the motion to adjourn, which was carried. Our Andover friend, however, was not to be bluffed off so—he therefore invited the members to remain, and the Family to sing. Both invitations were accepted. The Hutchinsons sang sweetly, as they always do, but we respectfully submit, they were as much out of place as they would have been in the Supreme Court, singing a dirge after Judge Shaw had pronounced sentence of death on some wretched criminal. If we must have singing in legislative halls, we shall prefer the claims of Ordway's *Æolians* to be employed as State choristers. The music of Pell, Prescott and Morris, would tickle the ribs of members and put them in supreme good humor.

NEW YORK.—The only musical event here the past week has been the Concert given by the GRISI and MARIO troupe, at the Academy of Music, for the benefit of the poor, on Thursday evening. All parties gave their services gratuitously, and report says that the sum of about \$3,000 was realized. The programme included the overtures to *Martha* and *Semiramide*; the Prayer from *Mose in Egitto*; the Quartet from *I Puritani*; Grisi sang *Casta Diva* and *Qui la voce*; Mario, Mozart's *Il mio tesoro*, the Serenade from *Don Pasquale*; and the duet from the same, with Grisi; Signorina DONOVANI sang *Ernani involami*; SUSINI, *Infelice*; and BADIALI, *Largo al Factotum*.

The English Opera troupe (PRYNE and HARRISON) are still performing *Martina*, &c., at the Broadway. "Cinderella" is in preparation.

PHILADELPHIA.—GRISI and MARIO have given three nights of opera, following precisely the programme announced for the first week in Boston. Mario disappointed the people once or twice, by not appearing on the plea of illness, at which the newspapers were not sparing of their expressions of indignation; witness among others the following sonnet in the *Bulletin*:

MARIO AS "IL ———"

IL BIGLIETTO D'AMOR.

O, precious Mario!—You're like Paddy's flea—
Put the hand on him, and—he is not there!
A "little joker"—making people swear
They'll see you,—and swear worse if they don't see!
We have a proverb (musty it may be)
About a bird that can sing and yet don't:—
What shall we say of you—save 'tis your "wont"
To "murder expectation" hideously?
Think of the hearts you've broke—the tempers flayed,—
The patience ruffled—and the ruffles tumbled!
The hack-hire lost—the curses more than grumbled
On your dear, curly, self-willed little head!
You've played "Il" this—"Il" that—"till quite a martyr:
But here, 'tis clear, you've just played "IL PIRATA!"
Jan. 6, 1855. P.

After a brief excursion to Baltimore and Washington, Grisi and Mario were to sing once more in Philadelphia in a concert in the Musical Fund Hall, the programme essentially the same with that of their Charity concert in New York.

A choice audience of musical people, professional and amateur, filled one of the large saloons of the Assembly Building, last evening, the occasion being the first soirée of Mr. H. THORBECKE, who has for several winters provided some of the best musical entertainments of the higher order that have been given in Philadelphia. Mr. Thorbecke himself presided at the piano forte, and was assisted by an excellent though small orchestra, with the proper proportions of stringed, wood and brass instruments. The entertainments commenced with Beethoven's beautiful quartet in C minor, extremely well played. Then followed a scherzo of Chopin (opus 31), full of difficulties which were well overcome by Mr. Thorbecke. After this, a clever trio for two horns and bassoon, by Carl Bergmann, was well performed, and the first part of the programme concluded with Hummel's charming con-

certo in A minor, played by the whole force in admirable style. The second part consisted only of Onslow's Nocturno in A minor, which had given the utmost delight in other seasons, and which was performed last evening in unexceptionable style. The audience manifested great pleasure at the entire performance, and we were pleased to see indications of a growing taste for the severer kind of music.—*Bulletin*, Jan. 9th.

Advertisements.

THOMAS RYAN,
TEACHER OF MUSIC,
RESIDENCE, 19 FRANKLIN STREET.

Harvard Musical Association.

The Annual Meeting of the HARVARD MUSICAL ASSOCIATION will be held at the Revere House on THURSDAY EVENING, the 18th inst. Business meeting at 7 o'clock. Supper will be served at 9. HENRY WARE, Sec'y.

MR. J. Q. WETHERBEE,
VOCALIST,
(BASSO CANTANTE.)

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Harvest Moon—'Slowly where the wind is swelling,'.....25
Heather Bell—'I love to wander o'er the hills,'.....25
'I pray for the loved ones at home,' Steinbrecker.....25
Little Gipsy Jane—'I'm a merry Gipsy Maid,'.....25
'Man cannot always joyful be,' from the German.....25
'Meet me in Heaven,' the night funeral of a slave.....25
Merry Heart—'Away with care,'.....25
My Home no more: A. W. Duke.....25
Nellie Gray—'Down in a pleasant valley,'.....25
'O whisper what thou feelest,' from Crown Diamonds.....25
Old Mountain Tree—'O the home we loved; Quar,'.....25
'O stranger, lend thy gentle bark,' Song and chorus.....25
The Songs of Love—'Alas, the good old songs,'.....13
The Bivouac: or, 'He who wears a regimental suit,'.....25
'This is the Lord's own day,' from the German.....25
The Three Calls: or, The Eleventh Hour.....25
'There's a path by the river o'ershadowed by trees,'.....25
'Then by the garden bower,' A Duet from Figaro.....38
'Wake, O wake thee from thy sleeping,'.....25
Warrior Page—'O leave me not, my gentle page,'.....38

WALTZES, POLKAS, &c.

Charming Polka, (of medium difficulty), Gungl.....13
Camilla Waltz, E. C. Phelps.....13
Diana Waltz, Mina Hadden.....13
Georgette, Valse, (Elegant colored lithograph),.....50
La Sicilienne, Danse, Markowski.....25
L'Etoile du Nord Polka, Meyerbeer.....25
March from Concert Stück, by Weber.....6
Madri Gras, Quadrille Fantastique, Schubert.....25
Margarethen Polka, (Sprightly, fanciful and easy),.....13
Mont Blanc Schottisch, Harris.....25
Magaszen Galop, H. C. Lumbye.....13
New Orleans Polka, Masourka.....13
Post Horn Galop, Thomas Baker.....13
Russian Polka.....13
Second Greek Polka, (Very easy and attractive),.....13
Wait for the Wagon Polka, (Easy and popular),.....25
Wagon Schottisch, introducing 'Wait for the Wagon,'.....25

VARIATIONS, RONDOS, &c.

Andalousie, Nouvelle Varsouienne, Strauss.....25
Chanson (La) des Laguens, (Song of the Canals),.....38
Cloches (Les) du Monastere, Lefebvre Wely.....38
Melodious Exercises for Teacher and Pupil, Book 4,.....50
Perles Allemandes, No. 1, 'Adelaide,' Oesterl.....38
Repetition, A Study in the style of Rossini, Barret.....25
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Mr. Millard, by request, will repeat the Song from Jephtha, "Wait her, angels."

Doors open at 6—Performance to commence at 7 o'clock. Tickets, at 50 cents each are for sale at the principal Hotels and Music Stores, and at the door on the evening of the performance.

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Respectfully announce to their subscribers and the public of Boston that their

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Of the Series will take place

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Assisted by

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Beethoven's Grand B flat Trio,—Sonata for Piano and 'Cello in A, by Beethoven,—Mozart's D minor Quartette,—and two movements from Spohr's E minor Quintette will be presented. Half Packages of Tickets, \$2 50: Single tickets, \$1, can be obtained at the usual places.

The Concert will commence at 7½ o'clock precisely.

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FRENCH LANGUAGE.

Mr. DE LAMOTTE, from Paris, begs leave to announce that he is prepared to commence a course of instruction to pupils in classes, or private lessons, during the coming winter, and will be happy to receive applications at 55 Hancock street. O 21 3m

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For terms, and other particulars, see Circular, which may be had at the Piano Rooms of Messrs. G. J. Webb & Co., No. 3 Winter street, where, also, Mr. Blanchard may be found between the hours of 2 and 3, P. M.

N. B. Mr. Blanchard will be happy to give instruction in schools and academies, if situated in the immediate vicinity.

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LOWELL MASON, Geo. J. Webb, F. F. Muller,
Geo. F. Hoar, B. F. Baker

Sept 30

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Applications to be made to Sig. AUGUSTO BENDELARI, at the Winthrop House, or to Messrs. Chickering & Sons, to whom, as well as to the following gentlemen, he is politely permitted to refer.

REFERENCES.

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Sept 9

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REFERENCES—R. E. Apthorp, C. C. Perkins, J. S. Dwight, Esqs
Sept 23

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Reference, Geo. J. Webb, Esq.

May 20.

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Apr 29

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REFERENCES:—Mrs. C. W. Loring, 33 Mt. Vernon St.
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Feb. 13.

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Sept 16

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